Pre-Prophetic Cinema — קולנוע קדם נבואי

Collected Essays on Modern, Prophetic, and Avant-Garde Jewish Art

אסופת מאמרים ליצירה יהודית מודרנית, נבואית ואוונגרדית

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The sprouts of prophecy are now growing, the sons of the prophets are awakening, the spirit of prophecy is hovering over the land, seeking a refuge.

— Rav Kook

About This Collection

These four essays form the foundational statement of Pre-Prophetic Cinema. They may be read independently, yet they illuminate one another: the first sounds the call and sets out the vision; the second develops it into a systematic doctrine and a practical lexicon for the art of film; the third descends into the inner life of the creating soul after Rav Kook; and the fourth traces the idea of Hebrew prophecy from its ancient culture to its modern revival. Together they move from manifesto to method, and from the soul of the individual creator to the destiny of a culture.

Contents

I. Vision and Principles....4
The Call....4
The Vision (החזון)....4
The Chimney Sweeps (מנקי הארובות)....5
The Creator’s Inner Work (עבודתו הפנימית של היוצר)....5
The Creating Soul (הנשמה היוצרת)....6
Creation as a Synthesis of All Culture....6
The Song of Songs — The Song of Unity (שיר השירים – שירת האיחוד)....6
The Call to the Creating Will (הקריאה לרצון היוצר)....7
Foundational Principles of Pre-Prophetic Cinema....8
Principles of Pre-Prophetic Creation According to Rav Kook....8
The Inner Dynamics of Creation (דינמיקה פנימית של היצירה)....10
Prophecy (הנבואה)....11
II. The Doctrine of Pre-Prophetic Creation....13
Part I: The Vision — A Call for a New Cultural Era....13
Part II: The Source — The Inner Spring of Creation....15
Part III: The Inner Crucible — The Psychology of the Pre-Prophetic Creator....17
Part IV: The New Language — A Practical Lexicon....20
III. The Creating Soul....27
Part One: Soulful Creation and the Creating Soul....27
Part Two: Revelation, Unveiling, and the Appearance of the Soul....30
Part Three: Conclusion — Vocation and Redemption: Creation as a Redemptive Project....31
IV. Prophetic Culture....33
Introduction: The Prophetic Imperative in the Era of Redemption....33
Part A: The Essence of the Prophetic Experience....34
Part B: The Lost World and the Long Silence....37
Part C: Dawn of Renewal: Prophecy in the Modern Era....39
Conclusion: The Future of the Prophetic Spirit....41
About the Author....42

I. Vision and Principles

A Call for a Cultural Revolution, for a New and Revolutionary Jewish Art, and for the Revival of a Modern Prophetic Israeli Culture

The Call

In these days, as the cultural boycott against Israel expands, and lists are published of international artists and cultural institutions boycotting Israeli art—this is an opportunity for renewal and a great cultural revolution.

This is a call for a new Jewish art—radical, prophetic, divine, daring, revolutionary—that shatters conventional modes of thought and renews the paradigms of wisdom and consciousness. An art that will transform Israel into a center of pioneering, avant-garde, Jewish-Israeli, universally human culture.

To rebel is like kicking a rotten door. A revolutionary Jewish culture must rebel against all the foundational conventions of contemporary culture and yield a new, groundbreaking creation that shatters conventional modes of thought and renews the paradigms of wisdom and consciousness.

The time has come to establish “illegal outposts” in the field of creation and to forge new paths towards the wondrous, the sublime, the roots, the roots of the roots, the soul, the soul of souls.

Awaken, revolutionaries! Arise, heroes of valor, courageous spirits, secular and religious, men and women, full of might and holiness, whose hearts have not been contaminated by the poison of despair. Arise! A great revolution calls us, for “Out of Zion shall go forth the Torah, and the word of the Lord from Jerusalem.”

The Vision (החזון)

Pre-Prophetic Cinema is a movement dedicated to cultivating a new and revolutionary Israeli creation that draws nourishment from the prophetic roots of Hebrew culture. It aims to establish a New Israeli Wave, transforming Israel into a global epicenter of pioneering and avant-garde creation, on the path toward the revival of a modern prophetic Israeli culture.

The initiative draws inspiration from the vision of Rav Kook, who viewed the national revival as a comprehensive spiritual-cultural process leading to the resurgence of an Israeli prophetic culture in modern guise. Rav Kook saw the development of the imagination in contemporary art as a process of preparing the vessels necessary for the revival of Hebrew prophecy.

The idea was born from a thirst for unique sources of inspiration, a search for a new creation unlike any other—avant-garde and groundbreaking, Israeli yet

universal, Jewish yet non-sectarian; one that draws from the treasures of Judaism and refines them through the most contemporary tools.

Prophecy is the very heart of Judaism. It ceased approximately 2400 years ago. Yet, it is destined to return concurrent with the return to political sovereignty, accompanied by a great cultural ascent.

Approximately 2400 years ago, a complete prophetic culture existed within the People of Israel. There were schools for prophets, an entire discipline, a structured doctrine. Bands of “sons of the prophets” (students of prophecy) traversed the land, studying, among other things, music, athletics, exercises in concentration and intention, the refinement of the imagination, and more.

Following the cessation of the prophetic era, the remnants of Hebrew prophetic culture were preserved within the tradition, primarily in the esoteric teachings (Kabbalah), Midrash, and Aggadah.

This is a Concealed Treasure (Otzar Ganuz)—unique, from which the original Israeli talent, the Alternative Imagination, new forms of expression, and new artistic languages can emerge—a New Israeli Wave that has a message to present to itself and to the entire world.

Pre-Prophetic Cinema opposes “enlisted art” (art mobilized for ideology), sectarian art, and religious art in the narrow, diminishing sense of “Jewish folklore.”

The Chimney Sweeps (מנקי הארובות)

The new creators will serve as a kind of “chimney sweep” for the human imagination. As Rabbi Sherki remarked regarding “The Little Prince,” that the Jews are the chimney sweeps of humanity—so too the creators will be able to “unclog” blockages in human consciousness, thereby allowing art to reopen the channel between God and humanity anew.

The Creator’s Inner Work (עבודתו הפנימית של היוצר)

Purification and Refinement Before Creation: The creator must precede every creation with the intention of purification and rectification (Tikkun). One should not dip the pen (or the camera) without the purity of the soul and the sanctity of the idea.

Inner Listening: Creation is not merely self-expression, but first and foremost an encounter with the Self. It begins with inner listening to the soul’s own voice.

The Creating Soul (הנשמה היוצרת)

The source of the new creation is in soulic revelation. The soul, after all, sings always, creates ceaselessly, and the creator must ascend to the height of encountering their soul. One who lives the life of their soul is in a state of constant renewal of creation and song.

Shattering Patterns and Renewal ("Sacred Audacity"): Creation must shatter fixed modes of thought and renew the paradigms of wisdom and consciousness. There is a need for Sacred Audacity (Chutzpah D'Kedusha)—the spiritual courage to break sacred and artistic conventions from a place of higher purpose, the daring to ask radical questions and breach intellectual boundaries.

Absolute Liberty: Spiritual creation is free and does not consider external influences. It stems from the inner spirit; the more it believes in itself, the higher it ascends to the peaks of truth.

Effortless Creation: Creation should not be thought of as toil and labor. In the true moment of creation, the person resembles their Creator, who created the world without exertion; the process is not a forceful effort.

Creation as a Synthesis of All Culture

Rav Kook distinguishes four types of existential song, which are, in fact, four levels of consciousness and being: The Song of the Soul, The Song of the Nation, The Song of Humanity, and The Song of the World.

The Song of the Soul: The personal, existential song of the private soul. The simple, individual song.

The Song of the Nation: The "double" song, emerging from the private soul to sing the song of the nation.

The Song of Humanity: The "triple" song, transcending national boundaries to sing the song of universal humanity.

The Song of the World: The "quadruple" song, the broadest of all, singing the song of all existence, the song of the cosmos.

The tragedy begins when each song becomes a separate ideology, and the songs begin to quarrel and clash. Individualism clashes with nationalism; nationalism quarrels with universalism; and universalism clashes with the cosmic perception of all existence.

The Song of Songs — The Song of Unity (שיר השירים – שירת האיחוד)

Therefore, another song is required. A fifth song. A song that has no private content of its own, but whose role is to unify and include all the other songs.

This is The Song of Songs. The song in which the voices of all songs are included together in harmony. This is a holy song, a song of God, the Song of Israel.

This is the aspiration of the new, Pre-Prophetic creation. It must sing The Song of Songs—to unify, to include, to give place to the Song of the Soul, the Song of the Nation, the Song of Humanity, and the Song of the World. It must be a synthesis of all human culture.

The Call to the Creating Will (הקריאה לרצון היוצר)

Israeli creation that ascends to the roots of reality and the source of life has the power to generate a new reality and create new worlds.

Rav Kook distinguishes between the Generative Intellect (שכל יוצר) and the Depicting Intellect (שכל מצייר). The world is under the influence of Western culture, which aims to depict reality—to observe, document, replicate.

In contrast, Hebrew culture, in its prophetic roots, aspires not to depict but to create, to generate, to forge a new reality. It places the human being in creative partnership with the Creator, as one capable, through their Will, of creating new worlds. The power of the Will—"the Creative Impulse of Being," that generates reality—this is the unique quality of Israeli creation in its originality.

Rav Kook writes extensively on the liberation of the Will, the liberty of the Will, the redemption of the Will, the revival of the Will, and the resurrection of the Will—as the basis for a future culture where the human being becomes a creator.

We call from here to the creators:

Arise, awaken! Refine your creating Will, elevate it to the sublime, and connect it to the root of reality, to the living Divine Will that sustains the entire world. The great sea of the General Will does not nullify any small, private will, but rather meets it—Will meets Will, Intellect meets Intellect, and everything unites and sustains the world, and new worlds are born and created ceaselessly.

Listen to the discourse of the soul and the living Will pulsing within it. Sound the voice, the original Israeli Will.

Establish Artistic Batei Midrash (Houses of Study and Creation): Create frameworks combining the study of Kabbalistic and prophetic texts with vibrant artistic practice—poetry, painting, music, and cinema, a dedicated journal, a prophetic festival.

Create Collaborations: Between secular and religious creators, break the boundaries between disciplines. Connect artists, philosophers, musicians, and filmmakers to create innovative, multi-sensory content.

Use the Most Innovative Tools: Embrace technologies like virtual reality and artificial intelligence to visualize prophetic ideas and breach the boundaries of the familiar.

Do Not Wait for Permission. Create, dare, break the boundaries that bind the spirit. Our creation will no longer be rebellion for the sake of rebellion, but a new creation. If the revolutionaries of the past discovered the subconscious and raw emotion, we are called to rediscover the power of the soul, the sanctity concealed in reality, and the miracle hidden in the mundane.

Foundational Principles of Pre-Prophetic Cinema

The Sacred must expand into the domains of culture and art.

The engagement with Imagination in culture and art brings closer the renewal of modern Israeli prophecy.

The Imagination is a double-edged sword; it is capable of elevating humanity, and capable of degrading and humiliating it. When a person is subject to corrupted imagination, intellect alone will not extract them; only the Sacred Imagination, the Alternative Imagination, can. The new Jewish creation can present this Sacred Imagination.

The new Jewish creation must shatter conventional modes of thought and renew the paradigms of wisdom and consciousness.

The new Jewish creation must draw unique sources of inspiration from the Esoteric Torah (Kabbalah), Aggadah, and Midrash, where remnants of Hebrew prophetic culture have been preserved. They contain the Concealed Treasure for the new art.

The new Jewish creation is capable of being a conduit for the new prophecy, capable of reopening the channel between God and humanity anew.

Principles of Pre-Prophetic Creation According to Rav Kook

The creator must precede creation with the thought of Teshuvah (Repentance / Return), Tikkun (Rectification), and Zikuch (Purification):

> *And literature shall be sanctified, and every writer shall begin to know the sublimity and the holiness in their work, and shall not dip their pen without purity of soul and sanctity of idea. At the very least, the thought of Teshuvah, profound reflections of Teshuvah, must precede every creation.*

— Shmona Kvatzim 4:64

> *One who has the soul of a creator is compelled to be a creator of ideas and thoughts; it is impossible for them to be confined solely to their superficial study. For the flame of the soul ascends of its own accord, and it is impossible to halt it in its course.*
>
> *— Orot HaKodesh*

The Creating Soul Must Not Be Hindered (הנשמה היוצרת)

The aim of Pre-Prophetic creation is the development of the power of the Creating Soul, to the point of realizing its inner strength, drawing from its source, revealing itself in constant renewal. One who lives the life of their soul is in a state of constant renewal of direct creation.

Rav Kook writes repeatedly that one must not stop or hinder the Creating Soul:

> *The Creating Soul resides at the source of the light of the Torah. One must not hinder its course, full of joy and holy delight, due to any impurity or hindrance in the world. The entire world is not worthwhile compared to a single moment of supreme creation from the source of the Sacred. This stream of sublime life, pouring forth in one soul, brings light to the entire world.*
>
> *— Shmona Kvatzim*

> *One must not resist the essential soul in its revelation. And its revelation is constant; even when thick clouds cover its brightness, it shines with all its might, and it carries the world and humanity towards the goal of its happiness, which is exalted above any named goal. The soul contemplates without logic, acts without action. With it, only with it, do we ascend those heights towards which the entire thrust of the life of reality, in the depths of its mysteries, pushes us. Then you shall delight in the Lord. This is the secret of thirst, and the mystery of satiation.*
>
> *— Orot HaKodesh*

Inner Listening (ההקשבה הפנימית)

Creation is not only a tool for self-expression, but first and foremost an opportunity for an encounter with the Self. Creation begins with inner attentiveness to the soul’s own voice.

One does not wait for the muse or inspiration—it is always present; rather, the creator ascends to the encounter with their soul:

> *As long as a person must wait for times when the spirit of creation will rest upon them, and then they will innovate, contemplate, meditate, and sing—this is a sign that the illumination of their soul*

> *has not appeared upon them. The soul, after all, sings always; might and joy it has donned, supreme pleasantness surrounds it. And the person must ascend to the height of encountering their soul.*
>
> — *Orot HaKodesh*

Effortless Creation (יצירה ללא עמל ויגיעה)

Creation is not toil or labor; it is not a forceful effort:

> *It is impossible to stop the creation of one whose soul creates constantly by its nature. Whenever spiritual weariness burdens, it comes only because the creator thinks that creation is toil. And the more one delves deeper into its secret, one comes to the realization that it involves no toil or labor whatsoever. And the person resembles their Creator, for the Holy One, Blessed be He, created His world without toil and labor.*
>
> — *Orot HaKodesh*

Freedom of Thought and Intuition (חופש המחשבה ואינטואיציה)

Creation stems from Freedom of Thought and reveals the magnitude of the "Speculative Worlds" (Olamot HaSha'ariyim)—worlds revealed through the power of Intuition, which transcends measured logic. The creator speculates in their heart and mind with full scope and breadth, and in absolute freedom of thought:

> *We see no possibility of depicting freedom of thought, its elevation and refinement, except when it is given its full scope of magnitude, when its foundations are prepared according to the quantitative and qualitative magnitude, wherever its spiritual eyes may glance.*
>
> *Spiritual creation is free. It does not consider any external influence; it creates according to its inner spirit. And the more its faith in itself intensifies within it, the higher it will ascend to the peaks of truth.*
>
> — *Orot HaKodesh*

The Inner Dynamics of Creation (דינמיקה פנימית של היצירה)

The following sections detail the psychological and spiritual dynamics inherent in the creative process.

The Anguish of Creation (צער היצירה)

Pure creation involves anguish, paralleling the anguish of the prophet. This is a pain stemming from the powerful encounter between two currents: "revelations of existence ascend from the depths... from the misty life within the flesh," and conversely, "revelations of life descend, from the sphere of the most supreme soul." This clash between the earthly and the heavenly, between matter and spirit, involves the agony of the "destruction of inner

worlds," to enable the appearance of a new creation. Superficial creators recoil from this anguish, but the true creator knows that within it is concealed the crown of spiritual sovereignty.

From Anguish to Delight: The Dialectic of Pure Creation (מצער לעדן)

Contrary to the romantic perception, spiritual creation is not born from light-headedness and serenity. It begins with the "Anguish of Creation"—a pain stemming from the artist's necessary detachment from the limited, familiar world, and grappling with the "birth pangs" of a new consciousness and form. But according to the Esoteric Torah (Kabbalah), the greatest delight is not a reward at the end of the road, but is concealed within the anguish itself. The Pre-Prophetic creator learns not to flee from the anguish, out of faith that in its depths lies the greatest and truest delight.

The Awe of Chaos: Creative Anxiety (יראת התוהו)

This is the initial and critical stage in the creative process, occurring when a new idea arises in the creator's consciousness. Just before the idea crystallizes and takes form, the creator might be seized by the "Awe of Chaos" (Yir'at HaTohu)—a profound anxiety facing the infinite and raw potential of the new thought. This fear might cause paralysis, leaving the creator with only the "raw thought," causing the creation to be "flawed" and narrow. According to Rav Kook, this awe is sometimes related to the creator's inner state or the state of the entire generation, and overcoming it is an act of "Redemption" (Geulah)—where the creator redeems their "imprisoned thoughts," gives them form, and sets them free. This is the redemption of soulic creation.

The Call to the Secret (Sod) (הקריאה אל הסוד)

True creation cannot be satisfied with what is revealed and known. The modern soul, especially the creator's soul, demands "secrets of the world, secrets of the Torah, the secret of God" to quench its thirst. The insistence on finding all spiritual satisfaction only in the revealed aspect of reality depletes the strength and leads to disillusionment. Pre-Prophetic creation calls to liberate the discourse—to give freedom to the concealed secret speech, and it seeks to express the hidden and inner dimension of existence.

Prophecy (הנבואה)

Prophecy is the primary virtue (Segula) of the Israeli nation. As creators, we can prepare the vessels for the renewal of Israeli prophecy; that is, to expand the boundaries of the imagination, shatter fixed modes of thought, renew paradigms of wisdom and consciousness, awaken soulic discourse, connect truth and beauty, elevate the world, and lead a spiritual-cultural revolution in the People of Israel and the entire world.

“Pre-Prophetic Cinema” was born from a years-long quest for a new language, for a new Israeli creation unlike any other.

This is a call to the original Israeli talent rooted in Hebrew prophetic culture—not to escape reality, but to forge from it a new, redeeming reality.

This is an invitation to a journey, to every creator who feels that same thirst.

And here, we extend a call to creators—secular and religious—to feel that this is your stage. To take an active part in the discourse and the creation, to join the journey, to make an impact, and to generate together a new body of knowledge and creation unlike anything else—Israeli, Jewish, and Universal.

II. The Doctrine of Pre-Prophetic Creation

Part I: The Vision — A Call for a New Cultural Era

The Present Moment: The Rise of Imagination and the Thirst for the Secret (Sod)

Human culture stands at a decisive historical moment. For centuries, Western culture centered pure intellect, analytical logic, and philosophy as the exclusive keys to understanding reality.

However, as Rav Kook foresaw a century ago, we are witnessing a powerful counter-process: “All contemporary culture is built upon the foundation of the imaginative faculty (the power of imagination).” In this era, “the imaginative faculty is increasingly refined… and according to its ascent… the intellectual light withdraws.” Philosophy, once the queen of sciences, “limps and falters and has no standing,” while “the poets and storytellers, the dramatists and all those engaged in the fine arts take their place at the forefront of culture.”

This process is not accidental. As Rabbi Uri Sherki explains, it stems directly from the profound crisis Western philosophy has faced since Immanuel Kant. When philosophy despaired of its ability to reach absolute truth, it ceded the stage to another power, ancient and equally potent—the imagination.

The result is a culture where truth is no longer measured by intellectual standards but examined by its expressions in the human imagination. This is an era where “truth will be absent and the face of the generation like the face of a dog”—a poignant description of a culture reacting to immediate symptoms without seeking the root, a culture of competing narratives where all truth is relative.

However, the Pre-Prophetic Cinema movement does not see this process as a sign of final decline, but as a necessary and planned stage in a comprehensive Divine process. Rav Kook calls this “God’s counsel from afar.”

For generations, the imaginative faculty was suppressed and weakened, both in Judaism and in general culture, due to its historical association with idolatry and mythology.

Now, history demands its vindication. The global eruption of the power of imagination, with all its dangers and superficiality, is actually a process of “completing the imaginative faculty,” building and purifying it until it becomes a “healthy basis for the supreme spirit that will appear upon it.”

In other words, global culture is now unconsciously constructing the vessel—the developed and sophisticated capacity for imagination—that will be essential for receiving a renewed revelation, a modern prophecy.

Within this reality, a deep spiritual thirst is created. When the “revealed aspect” of reality no longer satisfies, the modern soul, especially the creator’s soul, cannot be content with the limited. It demands “secrets of the world, secrets of the Torah, the secret of God (Sod).” The insistence on finding all spiritual satisfaction only in the revealed “depletes the strength… and leads the stormy desire to a place where it finds emptiness and disillusionment.”

Herein lies the call to the Pre-Prophetic creator: not to flee from the imagination dominating the culture, but to dive into it, purify it, and transform it from a tool of shallow entertainment into a conduit flowing the dimension of the secret and inwardness into a thirsty world.

From National Revival to Prophetic Culture

This call for a cultural revolution does not occur in a vacuum. It is intrinsically linked to the process of the Return to Zion and the national revival of the People of Israel in its land. The vision of Rav Kook, the movement’s central inspiration, views the national revival as a comprehensive, spiritual-cultural process, culminating in “the revival of an Israeli prophetic culture in modern guise.”

The physical return to the soil of the Land of Israel is the key to igniting a profound metaphysical process in human consciousness. In exile, spiritual achievement was acquired primarily through intellectual effort and toil against a dark and alienated environment. “Outside the Land,” writes Rav Kook, “the main acquisition comes only from toil, inquiry, critique, experience, and delving,” while the inner Divine light is only a secondary “aid.” In the Land of Israel, however, the roles are reversed: “The spiritual spring of the inner sanctity… strengthens of its own accord. It only needs aid from practical and intellectual work.”

This transition from a spirituality based on effort to a spirituality stemming from abundance changes the central tools of the soul. The intellect, the dominant tool in the exilic struggle, gives way to the direct perception of the soul, which uses imagination as its primary language.

It is no coincidence that “the imagination of the Land of Israel is clear and bright, clean and pure, and capable of the appearance of Divine truth… prepared for the explanation of prophecy and its lights.”

The transition from exilic consciousness to the “Torah of the Land of Israel” is not just a geographical change, but the growth of a new Israeli soul, rediscovering the direct and unmediated connection to the sanctity concealed in nature, the body, and matter.

Creation in the Land of Israel, therefore, is fundamentally different from creation anywhere else in the world. The Israeli creator is not called to create

meaning ex nihilo, but to connect to an existing abundance of sanctity and life flowing from the earth, air, and light unique to this place. They are called to be an artist of listening, capable of translating the Divine Will hidden in nature ("Eretz" [Land] from the root "Ratzon" [Will]) into a new artistic language.

The Mandate of the Pre-Prophetic Artist

Within this historical and metaphysical context, the artist's role is reshaped. They are no longer merely an entertainer, aesthetician, or social critic. The Pre-Prophetic creator is a pioneer, a pathfinder, an active partner in preparing human consciousness for a new era of revelation.

Their role is twofold: they serve as "Chimney Sweeps of the human imagination," whose task is to remove the soot and blockages created in the collective consciousness, thereby "reopening the channel between God and humanity." Simultaneously, they develop and refine the tools—intellect, emotion, and imagination—which the future prophet will use in perfect harmony.

This is a call for spiritual alchemy. The mission is not to escape contemporary culture, but to engage with its raw material—the powerful, yet often contaminated, imagination—and purify it. Just as one cannot fight corrupted imagination with pure logic, it is necessary to counter it with "Sacred Imagination, Alternative Imagination." The creator, as an expert in the language of imagination, is uniquely capable of performing this task. They do not retreat into an ivory tower of holiness, but descend into the heart of the darkness of contemporary culture, armed with inner light, aiming to redeem the sparks of sanctity hidden within it and elevate them.

The ultimate goal is to generate a "New Israeli Wave," to transform Israel into a "global center of pioneering and avant-garde creation." This creation will not be sectarian or "religious" in the narrow sense, but will be Jewish at its root, Israeli in its expression, and universal in its message. It will be the new tidings of the Hebrew spirit to the world.

Part II: The Source — The Inner Spring of Creation

The Soul Creates Always

The Western conception of creation often relies on the myth of external inspiration—the muse visiting the artist, a moment of unexpected grace. The Doctrine of Pre-Prophetic Creation offers a cognitive revolution and posits a completely opposite model: the source of creation is not external, but internal, and it flows ceaselessly.

For one who "has the soul of a creator," creation is not a choice or a profession, but an existential necessity. It is a natural eruption, "the flame of

the soul ascends of its own accord, and it is impossible to halt it in its course." The foundational principle is that the soul is in a constant state of creation: "The soul, after all, sings always; might and joy it has donned, supreme pleasantness surrounds it."

Hence a critical distinction: "As long as a person must wait for times when the spirit of creation will rest upon them… this is a sign that the illumination of their soul has not appeared upon them." Waiting for inspiration is merely evidence of a disconnect between the person and their deepest self.

This insight completely changes the essence of artistic work. The task is not to "seek" inspiration, but to "ascend to the height of encountering one's soul." Creation shifts from an act of doing to a state of being. The creator does not "make" art; they become a person from whom art flows naturally. Any feeling of "toil and labor" in the creative process is a sign of misunderstanding its true nature. In the moment of pure creation, "the person resembles their Creator, for the Holy One, Blessed be He, created His world without toil and labor."

The effort does not disappear, but it is shifted: the struggle is no longer against external raw material or a creative block, but an inner effort of purification and ascension, aimed at removing the barriers separating the consciousness from the ever-creating soul. When this state of being is achieved, creation flows as a natural abundance, a direct expression of the self.

The Primacy of the Will (Ratzon)

If the soul is the spring, what is the nature of the water flowing from it? The Doctrine of Pre-Prophetic Creation, drawing from the Esoteric Torah (Kabbalah), identifies the most primary and fundamental force in the universe as "the Will" (Ratzon). This is not psychological "willpower," but the supreme metaphysical principle, the inner essence preceding intellect, emotion, and language. In Kabbalah, the highest and most fundamental Sefirah, "Keter" (Crown), is identified with the Will. The Will is the operating system of all reality.

The connection between the Will and expression is embedded in the roots of the Hebrew language itself. The word "Ot" (letter) stems from the root "Le'avot"—to will, to desire. The letters, the building blocks of all expression, are the crystallization of a primary Will. Rabbi Sherki notes the constant tension between the infinite Will and the limited Wisdom as one of the central dynamics of existence. The creator's role is to bridge this gap: to take the infinite Will pulsing in their soul and give it expression through the finite tools of art.

This conception places Pre-Prophetic creation in a revolutionary stance. Art stemming from the primacy of the Will is not primarily concerned with conveying ideas (the domain of the intellect) or expressing emotions (the domain of the heart), but with the embodiment of the Will. It aspires to be not an object of contemplation, but an event, a force, an occurrence in the world. A Pre-Prophetic film is not something one merely watches; it is something one encounters. It seeks to act directly on the viewer's Will—to awaken it, purify it, and connect it to the General, Divine Will that sustains all existence.

Creative Intellect vs. Depicting Intellect

The distinction between these two types of Will leads directly to a crucial distinction made by Rav Kook between two modes of creative consciousness: "Depicting Intellect" and "Generative Intellect."

Depicting Intellect (שכל מציר): This is the dominant intellectual force in Western culture. Its role is to observe reality, document it, analyze it, reflect it. It acts as a mirror to the existing world. Most art, even the most critical, operates within this paradigm. It reacts to reality, interprets it, but does not claim the ability to create it anew.

Generative Intellect (שכל יוצר): This, according to Rav Kook, is "the wonder of the virtue of Israel." It is a supreme cognitive force, similar to the Divine creative power, which is not content with describing the world but is capable of "creating, generating, forging a new reality." This view positions the artist in a stance of active partnership in the ongoing act of creation.

This distinction shifts the role of art from the realm of epistemology (the study of knowledge) to the realm of ontology (the study of being). The central question is no longer "How does my art represent the truth about the world?" but "What reality does my art bring into the world?" This connects directly to the Kabbalistic view that speech, thought, and creation indeed forge actual spiritual realities: "In every moment new worlds come and are born, created and formed."

Hence the immense responsibility of the Pre-Prophetic creator. They do not merely create representations; they create worlds. Every creation is an ontological act, introducing a new quality into existence. Therefore, the creator's self-critique must change. Instead of asking, "Is my film faithful to reality?" they must ask: "Does the reality my film creates reveal the viewer's inner self? Does it reveal the secret and the hidden light of all existence?"

Part III: The Inner Crucible — The Psychology of the Pre-Prophetic Creator

The path to creation stemming from the soul is not a pastoral journey, but a demanding inner quest, fraught with psychological and spiritual challenges.

The Doctrine of Pre-Prophetic Creation does not ignore these difficulties but maps them and offers a way to confront them, transforming them into necessary stages in the creator's development.

The Preliminary Act: Purification and Refinement

Before the creator touches their tools, their work begins within. Rav Kook states emphatically that one "shall not dip their pen without purity of soul and sanctity of idea. At the very least, the thought of Teshuvah (Return / Repentance), profound reflections of Teshuvah, must precede every creation." This is not a call for moral perfection or asceticism, but a demand for awareness and intention. It is a conscious act of inner alignment before the creative act begins.

Inner preparation is not an optional addition but a fundamental condition. Inner work, such as the rectification of character traits and actions, does not produce the creation but removes the obstacles preventing its revelation. They "clear the path of stumbling blocks, which are the evil thoughts, the corrupted traits and deeds," and when the path is clear, "the soul ascends of its own accord to its supreme desire." This process is like clearing clouds hiding the sun; the work does not create the sunlight but allows it to shine in its full intensity.

The emphasis is radically shifted from the final product to the process and the source. As Rabbi Sherki explains, if the creator purifies themselves, the creation stemming from them will naturally be purified. A murky source cannot produce clear water, even if the plumbing system (the artistic technique) is the most sophisticated. Therefore, in a house of study (Beit Midrash) for Pre-Prophetic creation, the practice of introspection, awareness, and ethical development will be an integral and central part of the curriculum, equal to technical training.

Facing the Chaos (Tohu): Creative Anxiety

When a new idea flashes in the creator's consciousness, it first appears in its raw, primary state—a state of pure potential, formless. At this critical moment, the creator might be seized by the "Awe of Chaos" (Yir'at HaTohu)—a profound anxiety facing the infinity and raw power of the new thought.

The "Tohu" (Chaos) is not emptiness, but infinite potential, similar to the "Tohu VaVohu" before creation. The fear is not of the nothing, but of the infinite; it is the anxiety facing the immense responsibility of giving form, of choosing. Every choice of a developmental path for the idea necessarily means relinquishing all its other possible paths.

This fear can lead to creative paralysis, leaving the idea in its raw state ("the raw thought as it is"), or alternatively, to a limited and uninspired execution,

where “the thought does not breach all the walls of its imprisonment.” In both cases, “the creation is flawed, and the world, in need of the thoughtful creators, dwells in darkness, hunger, and thirst.”

The Redemption of Soulic Creation: From Fear to Liberty

Overcoming the Awe of Chaos is not just a psychological challenge; it is described in Rav Kook’s writings as a spiritual act of “Redemption” (Geulah). The creator must “redeem the parts of their soul from their exiles, to release the prisoners of their thoughts from their bonds, to say to the bound, ‘Go forth,’ to those in darkness, ‘Be revealed.’” This is an act of liberation, of granting form and freedom to the bound inner forces.

This act of redemption is intimately connected to the spark concealed in the creator’s soul. When they muster courage and create, “an inner appearance comes to them from the light of the Messiah, concealed in their soul, and they generate redemption, and bring forth a new light in their world.” (The “light of the Messiah” is a perception or illumination that comes from the future and illuminates the present.)

Every true creative act is thus a microcosm of the cosmic redemption process. Just as the future redemption will bring the entire world from a state of brokenness and concealment to a state of wholeness and revelation, so the creative process takes a raw, chaotic, and hidden idea (Tohu) and brings it to a clear, complete, and revealed expression (Tikkun). This act demands “absolute liberty” internally and a deep faith in the power of the Creating Soul.

The Dialectic of Anguish and Delight

The romantic perception tends to describe creation as the fruit of serenity and transcendence. The Doctrine of Pre-Prophetic Creation offers a more complex and honest picture. Pure creation, writes Rav Kook, involves the “Anguish of Creation” (Tza’ar HaYetzira), a pain paralleling the prophet’s anguish at the moment of revelation.

The source of this anguish is the powerful, almost violent, encounter between two opposing currents in the creator’s soul. On one hand, “revelations of existence ascend from the depths, from the misty life within the flesh,” and on the other hand, “revelations of life descend, from the sphere of the most supreme soul.” This clash between the earthly and the heavenly, between matter and spirit, involves the agony of the “destruction of inner worlds”—old consciousness patterns must be broken to make room for a new creation.

However, and this is the key point, “Great are the agonies of creation… yet how great is also the delight of creation.” The greatest delight is not a reward waiting at the end of the road, but is concealed within the anguish itself. The

engine of creation is not a linear and smooth process, but a dynamic and tension-filled union of opposites.

While many spiritual perceptions advocate transcending the body and matter, the Doctrine of Pre-Prophetic Creation insists that the most authentic creation occurs precisely at the point of maximum friction between body and soul. The anguish is the energy released in this encounter, and the delight is the light born from their successful union. The creator, therefore, must not flee from the anguish, but "rejoice in the sufferings, for they are the sources of delights," understanding that precisely in the depths of pain lies the most sublime delight.

Part IV: The New Language — A Practical Lexicon

The transition from sublime philosophy to the artistic act requires translation. This section aims to provide a practical toolbox, a lexicon of concepts and techniques derived directly from the movement's foundational principles, offering new ways to think about cinema, narrative, and the craft of creation itself.

The Frame as a Sacred Space: Olam, Shanah, Nefesh (Space, Time, Soul)

The wisdom of Kabbalah, in Sefer Yetzirah (The Book of Creation), offers a three-dimensional map of reality, which reveals itself as a precise guide to the architecture of cinematic creation. According to this model, every revelation stands on three foundations: Olam (Space / World), Shanah (Time / Year), and Nefesh (Soul / Consciousness). Their Hebrew acronym, ASHAN (עש״ן), means "smoke," hinting at the moment of revelation at Mount Sinai ("And Mount Sinai was altogether in smoke"), teaching that the encounter with the Sacred occurs precisely through what seems elusive and intangible, similar to the cinematic experience itself.

This model provides three fundamental questions for constructing any scene or frame:

Olam (Space): Beyond the location or set, this is the mise-en-scène, the architecture of the frame. How does the physical space express the inner state of the soul? Is the composition open and expansive (aspect of 'Hesed') or closed and constricting (aspect of 'Din')? The cinematic space is not a backdrop, but a living entity with a Will, a potential sanctuary for an encounter with the sublime.

Shanah (Time): This is the inner pulse of the film, its breath. The editing rhythm, the duration of the shots, the camera movement—all shape the experiential time. Pre-Prophetic Cinema is not bound solely by linear time; it strives to create a state of consciousness where past, present, and future resonate with each other, a time that not only tells a story but prophesies.

Nefesh (Soul / Consciousness): This is the human dimension that gives meaning to space and time. It is the journey of the character, and through them, the viewer, through the world the film creates. The creator's role, as the Mishnah in Pirkei Avot teaches, is to find "for every thing its place" (Olam) and "for every person their hour" (Nefesh and Shanah).

Editing as a Redeeming Act: Time as a Spiral

The Jewish conception of time is neither a straight line nor a closed circle, but a spiral with direction and hope. The word "Shanah" (Year) is related to "Shinui" (Change), and "Chodesh" (Month) to "Chidush" (Renewal). This conception offers three revolutionary concepts of time for the editor: Et (The Moment / The Shot), Olam (Eternity / The Whole Narrative), and Moed (The Encounter / The Cut).

The cut is not just a technical splice, but a "Moed," a moment where the editor, as a partner in creation, brings the momentary and the eternal together, creating new meaning. From here, a "Soul Montage" can be developed, an editing theory based on the dialectical structure of the Sefirot in Kabbalah, striving for the unification of opposites:

The 'Hesed' Cut: A connection creating expansion and flow (e.g., dissolve, smooth transition, connection based on harmonious movement).

The 'Din / Gevurah' Cut: A connection creating constriction and tension (e.g., jump-cut, sharp graphic contrast).

The 'Tiferet' Connection: The synthesis. This is not just a new intellectual idea (as in Eisenstein), but a moment of beauty and harmony unifying the two poles. It is the perfect connection between a shot of expansion and a shot of constriction, generating a moment of poetic truth, an aesthetic revelation.

Furthermore, the ability to do "Teshuvah" (Return / Repentance) teaches that time is not irreversible. The flashback, then, is not just a tool for revealing information, but an opportunity for "cinematic Teshuvah"—presenting a past event in a new light that changes the meaning of the present.

Narrative Structures of Revelation: PaRDeS, Midrash, and Talmud

Western cinematic language is largely bound by Aristotelian narrative structures. The Jewish tradition offers an alternative narrative toolbox—models for multi-layered meaning and revolutionary approaches to storytelling—that can lead to a quiet revolution in how we experience images and time.

Film as PaRDeS: The Architecture of Meaning (סרט כפרד"ס): A Pre-Prophetic film is not flat. Like the Torah, it is built layer upon layer of meaning. The model for this is the ancient Jewish hermeneutic framework:

PaRDeS (Orchard / Paradise). This describes four layers of depth, which are four layers of cinematic being:

Pshat (פשט) — The Visible Reality: The narrative layer, the plot, the physical actions. This is the necessary foundation, the outer garment of truth.

Remez (רמז) — The Symbolic Reality: The layer where the physical world hints at what lies beyond. A network of visual motifs, symbols, and hidden connections creating the film's inner language.

Drash (דרש) — The Human Reality: The psychological and moral layer, where the film interprets the human condition. It is created through the connection and collision of elements (montage, character development, emotional journey).

Sod (סוד) — The Revealed Reality (Metaphysical): The layer where the film becomes revelation. The "Sod" (Secret) is not a decipherable message, but a direct experience of inner reality.

Any attempt to "translate" (Targum) the secret into logical language is, in Gematria (numerical equivalence) and in essence—Tardema (Slumber). Therefore, the film's role is not to explain the secret, but to place one secret against another. As Rav Kook teaches: "Secrets must be explained… precisely by secrets."

The Synthesis: The goal is to understand that the Secret (Sod) is the True Literal Meaning (Pshat). The highest revelation is seeing the simple, everyday reality in its infinite depth.

Midrashic Cinema (קולנוע מדרשי): The Midrash creates meaning by layering image upon image and using different languages simultaneously. In cinematic translation, this is a film unafraid of radical montage, combining diverse visual styles (documentary, animation, narrative) to create an associative flow that speaks directly to the viewer's subconscious and conveys meaning beyond the boundaries of the literal text. It seeks to transform "frozen text" back into "living speech."

Talmudic Directing (בימוי תלמודי): One of the prominent features of Talmudic discourse is the deliberate blurring between the center and the periphery. The discussion can deviate from the central topic to a seemingly negligible detail, understanding that a great truth might be concealed within it. In cinematic translation, this is a revolution in mise-en-scène. The "Talmudic" camera does not focus solely on the protagonist; it might suddenly linger on an object in the room or a secondary character. Every detail in the frame becomes a potential central meaning, inviting the viewer into an intensive dialogue of discovery.

The Redeemed Gaze and the Third Archetype

At the foundation of Pre-Prophetic creation lies the deepest human need: to be seen. Not just physically, but to be seen in full complexity, with a comprehensive and loving gaze. As analyzed in the article on Chaplin's "City Lights," redemption arrives at the moment someone truly sees you, beyond the masks and illusions.

This task requires the development of a "Redeemed Gaze"—a gaze adopting an elevated, Divine viewpoint that sees the inner good in every person, and simultaneously, an intimate gaze allowing a person to see themselves deeply. This gaze is essential to break the false dichotomy of Jewish representation in cinema, trapped between the "Dreyfus Archetype" (the Jew as victim, righteous and weak) and the "Conqueror Archetype" (the Israeli as forceful, strong, and unjust).

Global cinema, and consequently Israeli cinema, has been trapped since the Dreyfus affair between these two flat representations. Israeli creation struggles to this day to break free from this false dichotomy. It fears the third possibility, the truly complex hero.

The new Israeli cinema is called to create the missing "Third Protagonist": the Archetype of the Prophetic Creator. This figure, whose prototypes are Moses and Theodor Herzl, is complex. It combines knowledge of the practical world (the "political science" Moses learned in Egypt) with spiritual depth (the "sciences of prophecy" learned in Midian), and is capable of connecting the universal with the national. This is a protagonist who does not just react to reality but creates it through the power of their vision and Will. Creating such figures is one of the missions of Pre-Prophetic Cinema.

The Pre-Prophetic Poetics (הפואטיקה הקדם נבואית)

At the heart of the Pre-Prophetic Cinema doctrine lies a revolutionary call: the search for a new artistic language, one that is not content with familiar expression but strives to be a vessel for revelation. This is an aspiration to create "Crowns for the Letters" (Tagim La'Otiot)—new layers of meaning born from the artistic act itself, a revolutionary language stemming from deep inner listening to the secret of existence and clothing it in a modern, groundbreaking guise.

This new language requires a New Poetics, one that replaces Aristotle's drama of conflict with a poetics of Encounter, similar to the act of the High Priest. Instead of conflict and constant war between gods and humans, it offers encounter and partnership in the act of creation. Unlike Greek drama, which staged actors wearing masks of gods to "play" and direct revelation, Pre-Prophetic poetics does not need this. It does not need to direct revelation, because it aspires to stem itself from revelation. The creation becomes a

dialogue between the creator's soul and the viewer's soul, and since the soul is infinite, it becomes a rare encounter between "two pieces of eternity."

To achieve such an encounter, the creator themselves must undergo an inner journey, a graded "Ladder of Creation" beginning with strengthening the body, continuing through the purification of imagination and emotion, ascending to the clear intellect, and culminating in receiving inspiration from a supreme source, from the "sparkling of the Holy Spirit."

The creator who undergoes this process learns to direct with humility and listening. In such a Directing Lesson, nature is no longer a still background, but a living entity with a Will. The director's role is not to control reality, but to turn the creation into a conduit through which the sanctity in nature can be revealed.

Thus, the artistic act becomes an "Initiated Exile." This idea resonates with Shklovsky's theory of "Defamiliarization" (Hazara / Ostranenie), but it is deeply rooted in Hebrew thought, which recognizes the power of exile—departure from the familiar place—to refresh consciousness. Just as Shabbat and Shmita (Sabbatical year) are mechanisms of "initiated exile" in time and space, forcing us to fight the force of habit and see reality anew, so creation operates. It takes us from our familiar place, distances us from common perceptions, and thus opens us to acquire new knowledge in an experience of exile and redemption in miniature.

This approach unites two seemingly opposite ways of creation: that of Eisenstein, the active creator building meaning from the clash of images, and that of Tarkovsky, the listening observer revealing hidden truth. The prophetic creator is both the listener and the intervener; they draw from existence and simultaneously generate reality within it.

The final result of this process is a multi-dimensional creation, a Film as PaRDeS: it has a revealed narrative layer (Pshat), a symbolic layer (Remez), a psychological and moral layer (Drash), and at its peak—a metaphysical layer where the film becomes revelation (Sod).

The Synthesis of All Songs (The Song of Songs)

Modern consciousness is characterized by fragmentation and conflict. Ideologies struggle against each other: individualism versus nationalism, nationalism versus universalism, humanism versus an ecological-cosmic view. Rav Kook, in his essay "A Quadruple Song," diagnoses this situation poetically and precisely. He describes four basic "songs" existing in being: The Song of the Soul (individual), The Song of the Nation (nation), The Song of Humanity (humanity), and The Song of the World (cosmos). The tragedy, he explains, begins when each song becomes a separate ideology and starts fighting the others.

The solution is not in choosing one song over the others, but in creating harmony. Herein lies, according to Rav Kook, the unique virtue of the soul of Israel: the ability to sing a fifth song, “The Song of Songs.” This song has no content of its own, but its role is “to unify and include all the other songs,” so that “all of them together merge within it at all times and in every hour.”

This is not just a poetic metaphor, but a concrete artistic and cultural mission. Pre-Prophetic creation aspires to be the embodiment of “The Song of Songs.” It seeks to create works of art that demonstrate, on an aesthetic and emotional level, how the different and seemingly conflicting aspects of human identity can coexist in harmony. In this way, art becomes a model for a whole and unified human consciousness, offering a remedy, even for a moment, to the rifts and fragmentations of the modern world.

Sacred Audacity: A Call to Action

The path to realizing such a radical vision cannot be polite or hesitant. It demands spiritual courage, daring, what Rav Kook and the Kabbalists call “Sacred Audacity” (Chutzpah D’Kedusha). This is not insolence, but the courage to break conventions, “to establish illegal outposts in the field of creation,” and to forge new paths “to the wondrous, the sublime, the roots,” without waiting for approval from any artistic or spiritual establishment. This is a call for creators to be pioneers, to be a true avant-garde, and to embrace the messianic daring inherent in the “Creative Intellect.”

To the creators, readers of this manifesto, we call:

Awaken, revolutionaries! Arise, heroes of valor, courageous spirits. Do not wait any longer for inspiration to come from outside; listen to the song of your soul that flows always.

Do not fear the chaos of the new idea, the Tohu preceding creation; redeem the prisoners of your thoughts and grant them form and liberty. Do not recoil from the Anguish of Creation; know that within it is concealed the most supreme delight.

Stop merely depicting the world as it is, and start creating it as it ought to be. Refine your Will, elevate it to the roots of reality, and connect it to the Divine Will that sustains everything. Create works that are an encounter, that are a prayer, that are a revelation. Create art that unifies the Song of the Soul, the Nation, Humanity, and the World.

Our creation will not be rebellion for the sake of rebellion, but a new creation. If the revolutionaries of the past discovered the subconscious, we are called to rediscover the super-conscious, the power of the soul, the sanctity concealed in reality, and the miracle hidden in the mundane.

This is a call for a great cultural revolution, seeking to restore the Hebrew spirit to its rightful place as a creative and leading force in the world.

III. The Creating Soul

The Unceasing Song of the Soul: Creation, Revelation, and Redemption

At the core of the revolutionary thought of Rav Kook, the concept of soulful creation stands not as a peripheral activity or an acquired talent, but as a fundamental state of being—a direct expression of the soul's divine essence. This perspective views creative activity as the key to understanding profound processes within the individual psyche, the destiny of the Nation of Israel, and the entire cosmic purpose (Tachlit).

Part One: Soulful Creation and the Creating Soul

The Fountain and the Lightning Bolts: The Ontology of the Creating Soul

The Soulful 'Self' vs. The Psychological 'Ego'

At the foundation of Rav Kook's doctrine of creation lies a radical distinction between two levels of human identity: the acquired psychological "Ego"—the product of experiences and emotions that form a personality—and the soulful "Essential Selfhood" (Atzmiut)—an original entity, described in Hebrew as Chelek Eloha MiMa'al (veritably a portion of the Divine from above), which is not constructed but revealed. This 'Selfhood' is the deepest, unique layer of the soul (Neshama), constituting the source of its authenticity and creative power.

From this vantage point, soulful creation is not self-expression of the acquired ego, but the self-revelation of the Neshama. It is not an "invention" ex nihilo, but an "Appearance" or "Emergence" (Hofa'ah) of what always exists in the depths.

The soul's essential nature is defined as a "constant and unceasing thirst for its source." This thirst is not an expression of lack, but of infinite divine abundance seeking revelation in the world. Creation is the language through which the soul speaks its infinite longings for its divine source. The "inner spark" of the soul is the foundation of original thought. All external study only "fans the flames" of this spark; but if it is not given space to appear in its own light, "then all that comes to him from the outside will be of no avail."

"The Soul Always Sings": Creation as a Natural State of Being

The most revolutionary principle in Rav Kook's theory of creation is the assertion that creation is not an effortful act, but the natural, constant, and spontaneous state of the soul. The soul, by its very nature, "always sings" and "always pours out its waters." The flow of innovation never stops, and it beats at a pace of constant renewal. This concept challenges classic models of

creativity, which are based on intellectual effort, emotional outburst, or rare inspiration coming from outside.

Rav Kook bases his view on the paradigm of divine creation itself, which was made “without labor and without end.” The soul, being divine in essence, carries within itself the same creative nature; it operates from an inner abundance, like a spring that flows naturally, and not like a pump that requires external force.

Rabbi Uri Sherki demonstrates this principle through the figure of the holy Ari, who, according to tradition, could not commit his Torah to writing, because innovation flowed from him constantly, at a faster rate than the physical ability of writing.

It follows from this that creative inertia and stagnation are not the natural state of the soul, but rather a symptom of disconnection from its source, which results from the fact that “the creator thinks that creation is labor.”

Resolving the Paradox of the Fountain and the Lightning Bolts

Alongside the image of the constant fountain, the experience of creation is also described as a stormy, fragmented dynamic of “lightning bolts.” The divine thought appears, is grasped for a moment, and immediately recedes, in the manner of Ratzo VaShov (Running and Returning, a key Kabbalistic concept describing the dynamic ebb and flow of energy), “like the appearance of a flash.”

The contradiction is not in the source, but in the reception. The Fountain is the ontological reality of the soul—an infinite divine stream. The Lightning Bolt is the phenomenological experience of the finite human consciousness encountering this stream. Consciousness, being limited, cannot contain the infinite continuously, and therefore perceives it as momentary flashes.

The “interruptions” are necessary times of “spiritual digestion.” Inspiration does not “arrive” from outside; it is always “present” within. The creator’s challenge is to expand and refine their conscious vessels to contain more of the existing flow. A “creative block” is thus understood as a blockage in the channel between the soul and consciousness.

> *And man must elevate himself to the height of meeting his soul.*

The Crucible of the Spirit: The Phenomenology of the Creative Process

“Great Are the Pangs of Creation”: The Dialectic of Suffering and Pleasure

The creative process takes place within a crucible of struggle, described as a dialectic of “intense suffering and supreme pleasure.” The source of this pain, the “Pangs of Creation” (Yissurei HaYetzira), is metaphysical. It stems from the immense gap between the infinite divine light seeking revelation and the

finite human vessels attempting to receive it. The pain is evidence of the magnitude of the encounter.

"The Shattering of the Vessels" (Shevirat HaKelim) as a Psycho-Creative Model

Rav Kook uses the Kabbalistic drama of Shevirat HaKelim (The Shattering of the Vessels) to describe a profound creative process. He describes the "destruction of the ancient worlds residing entirely within the soul" that occurs before a higher revelation. Shevirat HaKelim is not a tragedy, but a necessary engine of development. It represents the inevitable failure of existing paradigms to contain a new abundance of light. Creative genius lies in the courage to allow the old structures to shatter when a higher light demands it.

The chaos and negative emotions accompanying deep creation are the raw energy of Tohu (Primordial Chaos / Unformed Potential) that must be harnessed and rectified through Tikkun (Restoration / Rectification). Rav Kook's doctrine offers a "philosophy of crisis," teaching the creator to see disintegration as an opportunity to ascend to a higher level of construction and Tikkun.

From Tohu to Tikkun: The Journey of the Idea

A creative idea is born as a "nebulous quality"—vague, pre-verbal, yet potent. The creative process is a journey of clarification, moving the idea from its raw state of Tohu to a "Luminous Clarity" (Aspaklaria Me'ira—literally, an illuminating lens). This transition requires spiritual courage to confront the "Fear of Tohu," the paralyzing fear of the unformed.

The Orchestra of the Soul: The Forces Active in Creation

The Will (Ratzon): The Foundational Force

Deeper than the intellect and the imagination stands the Will (Ratzon). It is "the foundation of life." The peak of creation is the unification of the private will with the general divine will, a state in which the person becomes an active partner in the act of Genesis. The power of the righteous (Tzaddikim) to create worlds stems from the perfection of their Ratzon.

The Intellect (Sekhel) and the Imagination (Koach HaMedameh): Dialogue and Struggle

The dynamic relationship between these two forces is the heart of the creative process. They are in constant "fermentation," "clashing," and from this, "all the spiritual aspects of man are renewed." Imagination (Koach HaMedameh) is the breakthrough force, perceiving holistic and supra-rational visions; it "animates the world in its spiritual nature." The Intellect (Sekhel) is the analytical force, giving structure and form to the visions of the imagination; it is the "body" for the "soul" of the imagination, and it is what builds the systems of Halakhah. Imagination must be refined by holiness (Kedusha) lest

it become a source of delusion. The intellect must receive inspiration from a higher source lest it be barren.

“The Speculative Worlds” (Olamot HaHash’ariim): The Common Source

All faculties of the soul emanate from a single, higher source: “The Speculative Worlds.” This concept, drawn from the Zohar, refers to a pre-rational state of intuition, a space of infinite potential where the laws of logic have not yet crystallized. The authentic creator is called to “sail through all the expanses” of these worlds—whether quantitatively or qualitatively—to draw the raw materials of their creation, and only then to process them with the tools of reason and imagination. Absolute freedom of thought is a necessary condition for great creation.

Part Two: Revelation, Unveiling, and the Appearance of the Soul

“Let the Prisoners Go Free”: The Essence of Soulful Revelation

Terminological Distinctions

In Rav Kook’s writings, the terms ‘Appearance’ (Hofa’ah), ‘Unveiling’ (Gilui), and ‘Revelation’ (Hitgalut) map the development of consciousness. ‘Appearance’ (Hofa’ah) describes the initial eruption of the soulful light into consciousness. ‘Unveiling’ (Gilui) refers to the active process of exposing what was covered. ‘Revelation’ (Hitgalut) is the highest term, describing the full encounter with the divine light in the soul, a state of prophetic consciousness.

Revelation as a Natural Process

The soul holds inner divine knowledge. Revelation is the process by which this knowledge moves from potential to actual. This is not an external miracle, but the natural development of the soul when conditions ripen. It is described “like the sun breaking through the clouds”—the light is always there; the work is to disperse the concealment.

Creation as the External Expression of Inner Revelation

Revelation and creation are two aspects of the same essential process. Revelation is the inner experience of absorbing the light of the soul. Creation is the external act of giving form and expression to this light. As noted, “It is impossible to stop creation from one whose soul is always creative by nature.” Creation is the necessary and joyful result of the revelation of the soul.

Preparing the Vessels: The Moral and Practical Conditions for Revelation

“Removing the Stumbling Blocks”: The Role of Purification (Taharah)

Revelation demands purification (Taharah). The process begins when one “clears the path before it from the stumbling blocks, which are the evil thoughts, the corrupted traits, and the flawed deeds.” Purification enables the

light to shine. It is an act of turning the soul into a transparent “glass vessel.” “The glassy elevation of the soul” enables it to unite with “the interiority of all existence” and be close to the illumination of Ruach HaKodesh.

From the Ladder Upward: The Degrees of Soulful Inspiration

From General Appearance to Ruach HaKodesh

Soulful inspiration develops in stages. It begins as a general “soulful appearance.” When this stabilizes, it becomes Ruach HaKodesh. Ruach HaKodesh (The Spirit of Holiness / Divine Inspiration) is a specific Hebrew concept denoting a high level of divine inspiration, distinct from general inspiration and below full prophecy (Nevuah). It is a stable state of elevated, divinely infused consciousness allowing for the direct perception of divine truth, integrating intellect, imagination, and will.

Ruach HaKodesh and Prophecy (Nevuah)

Ruach HaKodesh is the necessary preparation for the renewal of prophecy (Nevuah). Prophecy is the mature, explicit form of the creative potential inherent in the soul. Soulful creation is the process of training the psychic tools required for prophecy, foremost among them a “refined and powerful imagination.” The return of prophecy is a cultural project, requiring a society that sanctifies these faculties.

There is a direct link between the Halakhic act (observance of commandments) and the prophetic capacity. The commandments achieve purification; purification enables revelation; revelation is expressed in creation; and creation develops the tools for prophecy. The Halakhic framework is the infrastructure that enables the highest creative freedom.

Part Three: Conclusion — Vocation and Redemption: Creation as a Redemptive Project

The Redemption (Geulah) of the Individual, the Nation, and the World

Creation as “Prophecy for the Collective” and the Liberation of the Soul

Every act of authentic creation is an act of Redemption (Geulah). On a personal level, the creator “redeems the parts of his soul... from their exiles” and “says to the prisoners, ‘Go free.’” On a collective level, it is “a kind of prophecy for the collective, the exposure of a facet of the nation’s soul to itself.”

The Unification of the Holy (Kodesh) and the Profane (Chol)

Redemptive creation does not flee from the physical world, but penetrates and sanctifies it. Its goal is not to abolish the profane (Chol), but to build the Holy (Kodesh) upon a “foundation of the profane, full of strength.” It strives to

show how “the spirit of divine life… walks in all the ways of life,” transforming all spheres of life into a sanctuary.

“The Air of the Land of Israel Makes Wise”: The Ideal Space for Complete Revelation

The Metaphysical Role of the Land of Israel (Eretz Yisrael)

The connection between creation, redemption, and prophecy reaches its peak in the Land of Israel (Eretz Yisrael). The Land has a unique spiritual atmosphere, the “Air of the Land of Israel” (Avira d’Eretz Yisrael), which enables the highest revelation. “The imagination of the Land of Israel is clear and bright… prepared for the explanation of prophecy and its lights.” The soul of the nation can reach its complete expression only on its own soil.

The Ontological Connection between the Nation’s Revival, Creation, and Prophecy

The physical return to the Land is a necessary condition for the spiritual revival. “The Torah of the Land of Israel is awakening, along with the revival of the building.” The Land is an active participant in creation. It is the “hardware” specifically designed to run the unique “software” of the Israeli soul.

The Creator as Partner in the Act of Genesis

Rav Kook’s vision places artistic creation at the center of the theological drama of Redemption (Geulah). The artist and the thinker receive a priestly role, and the studio becomes a kind of “minor sanctuary” (Mikdash Me’at).

The journey begins with the recognition of the divine ‘Selfhood’ (Atzmiut) of the soul. This core seeks expression through ‘Appearance’ (Hofa’ah), requiring moral purification. This revelation is expressed as ‘soulful creation’—an effortless expression integrating intellect and imagination. The ultimate goal is the full integration of Kodesh and Chol, where the inner light of the soul sanctifies every aspect of life.

This process lays the foundation for a renewed prophetic culture, where the voice of God is heard not as an external command but as the deepest song of the soul itself. In this, the physical building of the Land and the spiritual creation become two sides of the same coin, both necessary for the realization of Israel’s destiny—to be a channel of divine revelation to the entire world.

IV. Prophetic Culture

The Germination of the Light of Prophecy: A Study in Hebrew Prophetic Thought, from Its Ancient Culture to Its Modern Revival

Introduction: The Prophetic Imperative in the Era of Redemption

The philosophy of Israeli Redemption, as elucidated in the teachings of Rabbi Avraham Yitzchak HaCohen Kook and his prominent interpreters, does not view the Return to Zion as a merely political process. At the heart of the national revival pulses a deeper rhythm, a spiritual demand for comprehensive renewal, the essence and pinnacle of which is the renewal of prophecy.

This essay will argue that prophecy, according to this view, is not an exotic addition or a spiritual "bonus" for a nation returned to its land, but rather constitutes the normal and natural ontological state of the Israeli nation. Its prolonged absence, spanning nearly 2,400 years, is nothing less than a "defect and disease," a spiritual-national pathology which the process of redemption is obligated to heal.

This document will trace the dialectical journey of the prophetic spirit: beginning with its holistic and complete expression in antiquity, through its fragmentation, decline, and atrophy during the long exile, and concluding with the renewed and elevated synthesis toward which it strives in the modern era of revival.

Furthermore, the essay will expose the unique and surprising connection between the revival of prophecy and the world of modern creation and art. According to Rabbi Uri Sherki's interpretation of Rav Kook's teachings, the unprecedented intensification of the power of imagination in contemporary culture—manifested in literature, mass media, and especially the art of cinema—is not necessarily a sign of degeneration. Beneath the veneer of the profane, and sometimes even the Klipah (husk), a profound "pre-prophetic" process is taking place: a chaotic yet necessary preparation of the collective imaginative vessel for its future sanctification and reintegration into a complete and rectified spiritual framework.

To substantiate these claims, the essay will rely exclusively on the analysis and synthesis of key philosophical sources: the mystical-philosophical writings of Rav Kook, as they appear in his book Orot HaKodesh (Lights of Holiness), and the modern, original interpretations of thinkers continuing his path, primarily Rabbi Yehuda Leon Ashkenazi (Manitou) and Rabbi Uri Sherki. The goal of the essay is to create a coherent and profound conceptual tapestry, exposing a systematic and comprehensive understanding of Hebrew

prophecy as a living, dynamic phenomenon, more relevant than ever to the era of revival.

Part A: The Essence of the Prophetic Experience

1. The Prophetic Dialogue: “Face to Face” with the Personal God

At the root of the distinction between prophetic consciousness and all other forms of thought, primarily philosophy, lies a conceptual revolution concerning the very essence of divinity and the relationship to it. While philosophy, at its best, deals with an abstract and impersonal God—a primary principle, a “First Cause,” or an “Active Intellect”—prophecy is first and foremost an interpersonal encounter.

The prophetic God is not a concept but an entity possessing Will, initiating a direct and intimate dialogue with man by saying “Anochi” (I am). This address in the first person, as explained by Rabbi Yehuda Leon Ashkenazi (Manitou), is the essential turning point distinguishing Hebrew revelation from all philosophical thought. The God of the philosophers, being devoid of will and personality, is incapable of saying “I.”

Contrary to the prevailing Western perception, which views prophecy primarily as foretelling the future, the essence of Hebrew prophecy does not lie in knowing what is to come. As Rabbi Uri Sherki emphasizes, this perception reduces the prophet to a meteorologist and is a fundamental misunderstanding of the phenomenon. The core of prophecy is not what is said, but the very fact that “God speaks to man.” It is a phenomenon of dialogue, an encounter between two personalities, two subjects: the divine and the human.

The opening of the Ten Commandments, “I am the Lord your God” (אָנֹכִי ה׳ אֱלֹהֶיךָ), establishes the divine as an “I,” a personality capable of initiating discourse. This stands in stark contrast to the God of the philosophers, who is an impersonal principle, a “He” about whom one can speculate but not converse with.

Manitou’s foundational distinction between the Hebrew paradigm of ‘hearing’ (שמיעה) and the Greek paradigm of ‘seeing’ (ראייה) illuminates this point. ‘Hearing’ implies relation, dialogue, the reception of the voice of the Other. ‘Seeing’ implies observation, objectification, and the construction of a theory from a distance. The philosopher observes the world; the prophet listens to the word of God that constitutes the world.

It follows that philosophy arises precisely from the absence of prophecy, from a state in which the divine voice is no longer heard. Moreover, according to Rabbi Sherki’s interpretation of the Book of Genesis, prophecy is not a supernatural “bonus,” but the normative and defining state of humanity.

Adam was created, and immediately God spoke with him. The loss of prophecy is therefore a deviation, a state of exile from our human essence.

Manitou's original analysis of the Revelation at Sinai reveals that this revelation not only did not stem from a human need but was imposed upon a nation entirely uninterested in it. The plan of the Exodus generation was purely national-political: to reach the promised Land of Canaan. The stop at Mount Sinai and the demand to receive the Torah were perceived as an undesirable deviation from the original goal, an invention of Moses exploiting his status to impose a foreign "religious philosophy" upon them.

This textual fact serves as a decisive answer to the classical critique of religion, which argues that revelation is a human invention stemming from a deep psychological need for connection with the divine. The biblical narrative itself testifies that the recipients of the revelation naturally rejected it, and it was given to them despite their opposition.

The uniqueness of the revelation at Sinai is intensified by the identity of the revealing God. As Manitou emphasizes, in all revelation stories worldwide, except those stemming from Judaism, the revealing god is an immanent entity, a force of nature, or a lesser deity that is part of the cosmos. Israeli prophecy is the only one in human history describing the revelation of the transcendent Creator of the world, who stands outside and above creation. The utter improbability of such an event—the idea that the Creator of the universe would reveal Himself to command the details of daily life—is so alien to the human psyche that it itself becomes evidence of its truth. There is no natural inclination in the human soul to invent such a story.

This distinction between prophetic and philosophical consciousness is sharpened through the concepts of Rabbi David Cohen, "the Nazirite," who distinguished between "Auditory Logic" (היגיון שמעי) and "Visual Logic" (היגיון הסתכלותי). Western-philosophical logic is visual: based on sight, objective analysis, and the aspiration for intellectual control over reality. In contrast, Israeli-prophetic logic is auditory: based on listening, acceptance, humility, and patience. Prophecy belongs to the world of hearing, which acknowledges the existence of a truth external to man, a truth to be received in dialogue. Philosophy, conversely, belongs to the world of sight, where man is the center of cognition and determines the standards of truth himself. The struggle between "Jerusalem" and "Athens" is not just an ideological struggle, but a clash between two models of human consciousness: the dialogic-receptive consciousness versus the autonomous-conquering consciousness.

2. The Synthesis of the Soul's Powers: Intellect, Imagination, and Will in Prophetic Consciousness

Prophecy, according to the thought of Rav Kook and Rabbi Sherki, is not the activation of a single psychic power, but a state of perfect unity and harmony among all the central powers of the soul: the Intellect (שכל), the Imagination (דמיון), and the Will (רצון). The prophet is a complete person, an integrative personality whose powers have reached the peak of their development and operate in full synthesis, each illuminating and fertilizing the others. This state of inner unity is a necessary condition for receiving the divine influx, for "Shekhinta la sharya be'atar pagim" (השכינה אינה שורה במקום פגום)—the Divine Presence does not dwell in a flawed or partial place.

Rav Kook, in his writings, describes the relationship between intellect and imagination in prophecy as a dynamic process of ascension. It is not about the intellect controlling the imagination, as rationalist philosophy argued, but about "the complete congruence of the intellect with the imagination." This process involves "the elevation of the imagination to the nobility and purity of the intellect," and ultimately, "the unification of these two powers in the utmost perfection."

Imagination is not perceived as an inferior force to be restrained, but as a rich and creative life force, a "mirror of reality," which, through a process of refinement and sanctification, unites with the clear intellect to create a higher consciousness capable of grasping supernal secrets.

Achieving this high level of psychic perfection is not merely an intellectual matter but requires comprehensive moral and emotional training. The sources detail the necessary conditions for prophecy, as summarized by Maimonides (Rambam): the candidate for prophecy must be "Wise, Heroic, and Rich." "Wise"—possessing developed intellectual ability; "Heroic"—conquering his inclination, possessing self-control and mental balance; and "Rich"—content with his lot, possessing emotional and spiritual stability.

Above all these stands another fundamental condition: Joy. "Prophecy does not dwell except out of joy." Maimonides saw the absence of joy in exile, under "the rule of the foolish gentiles," as the central reason for the cessation of prophecy. This demand for personal perfection transforms morality into ontology: good character traits are not just external "rules of conduct," but constitute the inner structure of the healthy and complete soul. A moral flaw, therefore, is not just a behavioral failure, but a cognitive and ontological defect, distorting the ability to perceive true reality and preventing contact with the divine influx.

3. Active Prophecy vs. Observant Wisdom

In his book Orot HaKodesh, Rav Kook makes a fundamental distinction between two forms of spiritual cognition: “Active Prophecy” (נבואה פועלת) and “Wisdom” (חכמה). While wisdom, even at its highest level, is an “observation” (הסתכלות) of reality—whether superficial or profound—it remains external to it and does not act upon its essence.

In contrast, prophecy is an “observation of life,” a consciousness in which “the action and creation of reality, its orders and its inwardness, are intertwined together with it.” The prophet is not merely a passive observer of existence; he is inherently involved in it, seeing it “from the aspect that he and his selfhood are intermingled with it in its totality,” and therefore, his consciousness and creation act upon reality and change it. This is the reason, explains Rav Kook, that the ability to perform miracles and control limited reality is closely linked to prophecy in Israel.

Even after the cessation of prophecy in its full and overt sense, its power did not disappear entirely. There remained in the world an “appearance like a remnant of prophecy” (הופעה כשריד הנבואה)—a spiritual and creative revelation, a spark of that active consciousness, which continues to pulse in the souls of select individuals in Israel, albeit in a more limited and concealed form. This remnant is the source of all true innovation and all original creation stemming from the depth of the soul.

This distinction connects to the essential difference between “Sacred Wisdom” (חכמת הקודש) and “Secular Wisdom” (חכמת החול). Worldly wisdoms, explains Rav Kook, can depict sublime matters, but they lack the “operational quality” to influence the essence of the learner. They touch only his scientific faculty. In contrast, Sacred Wisdom, stemming “from the source of the Life of life,” carries the power to “imprint a new and prominent form upon the contemplating soul” and transform man into a “new creation.” It does not merely describe reality; it generates it, both in the world and in the soul. Prophecy, then, is the supreme expression of this active Sacred Wisdom, which reunites cognition with existence, and thought with action.

Part B: The Lost World and the Long Silence

1. A Living Tradition: Reconstructing the Culture of Prophecy in Antiquity

Prophecy in ancient Israel was not a random experience of isolated individuals, but a developed and organized socio-cultural phenomenon. The sources, as explained by Rabbi Sherki, describe a historical reality of a complete prophetic culture, which included dedicated institutions for the training of prophets. “Schools for Prophets” operated throughout the land, where “the sons of the prophets” (בני הנביאים)—students of prophecy who

walked in “bands” (להקות)—devoted themselves to acquiring the tools required to attain the Holy Spirit.

The curriculum in these institutions was holistic, aiming to develop the complete person, not just their intellectual abilities. The studies included comprehensive training in several key areas: Music, which served as a central tool for inspiring joy and spiritual elevation, necessary conditions for prophecy; Seclusion and Meditation, designed to develop concentration, intention (כוונה), and deep inner listening; Physical Training, intended to ensure the health of body and mind, in accordance with the requirement that the prophet be “heroic”; and first and foremost, special emphasis was placed on the “Refinement of the Imagination” (שכלול הדמיון).

Imagination was not perceived as an inferior force to be restrained, but as a vital cognitive tool, a central conduit for receiving the divine influx, which must be refined, purified, and sanctified.

This pedagogical-spiritual model reveals that prophecy was perceived as a broad social phenomenon, an integral part of the political, religious, and cultural fabric of the nation. The Sages testify that “Many prophets stood for Israel, twice the number of those who left Egypt,” meaning that over a million prophets (male and female) were active throughout the generations. This fact indicates that prophecy was not the domain of a select few, but a national talent, an Israeli virtue (Segula), systematically and organizationally cultivated at the heart of society.

2. Causes of the Decline: Exile, Moral Failure, and Spiritual Fragmentation

The decline of this magnificent prophetic culture and the complete cessation of prophecy stemmed from a combination of physical, moral, and spiritual factors, which created a profound crisis in the nation’s identity.

First and foremost, there is a necessary and unbreakable connection between prophecy and the Land of Israel. Orot HaKodesh firmly states that “Sacred Wisdom does not shine except in the Land of Israel.” The Land is not just a geographical backdrop, but a living “spiritual fountain,” a vital source of inspiration for the nation’s soul. The physical exile from the Holy Land was, therefore, the central and direct cause of the spiritual exile of prophecy.

Alongside the geographical factor, Rabbi Sherki points to moral failure as a central reason for the decline. The prophets, despite their spiritual power, “failed in their mission to elevate the moral state of man.” The persistent lack of response by the people to the word of the prophets, and the descent into idolatry, moral corruption, and bloodshed, ultimately led to the destruction of the Temple, exile, and the cessation of the prophetic conduit.

The cessation of prophecy was not just the disappearance of a phenomenon, but a process of internal fragmentation and disintegration of the complete human consciousness. The holistic profile of the prophet, which united intellect, imagination, and emotion, split apart. As Rabbi Sherki explains the Talmudic statement, prophecy "was given to fools (unbridled imagination), to the wise (analytical intellect), and to infants (pure emotion)."

The era of wisdom and Halakha (Jewish law) that followed prophecy was an era of the rule of the intellect, operating detached from the holistic experience and the vital forces of imagination and emotion. This is a "great trouble of exile," as Rav Kook calls it, a state of internal separation where Halakha and Aggadah (lore), Torah and the Holy Spirit, struggle to unite.

The cessation of prophecy, then, is not only a punishment but a necessary stage in the development of human consciousness, a "descent for the sake of ascent," in which humanity was required to develop its autonomous intellectual power ("wisdom") separately, so that in due time a higher synthesis could be created between this wisdom and the returning prophecy. The period of exile and the Talmudic-Halakhic culture were not just passive preservation, but an intensive development of a necessary faculty—the analytical intellect—which will be a vital component of future prophecy.

Part C: Dawn of Renewal: Prophecy in the Modern Era

1. The Return to Zion as the Engine for Prophetic Revival

The connection between prophecy and the Land of Israel is not unidirectional. Just as the exile from the Land brought about the cessation of prophecy, so the physical return to the Land is the necessary condition and the central engine for its renewed awakening. "The air of the Land of Israel makes one wise" (אווירא דארץ ישראל מחכים), and the return to the geographical and spiritual source of the nation generates a profound process of awakening the latent spiritual forces dormant in exile.

Rav Kook offers a bold theology of secularism, viewing the national revival, even in its most secular and material form, as an initial revelation of "the powers magnificent in holiness" latent in the nation's soul. The practical energy, the working of the land, the building of the army and the economy—all these are perceived as an external garment, the national body being built, which prepares the infrastructure for the renewed appearance of the prophetic soul. From the character revealed initially in a lowly form, and even in the character of Chutzpah (audacity), is destined to emerge "a light of splendor… a holy and polished light, upon which the radiances of the lights of prophecy will appear."

The process of redemption, according to this view, depends on repentance (Teshuvah). However, this is not the repentance of individuals returning in personal repentance, but a “Great Repentance” (Teshuvah Gedolah), “which will revive the nation… a repentance stemming from the Holy Spirit which will increase within it.” The national-historical process of the Return to Zion is the platform and the catalyst for this collective spiritual awakening, which will sprout forth the renewed light of prophecy.

2. The Rise of Imagination: Art and Cinema as a “Pre-Prophetic” Awakening

One of the prominent characteristics of modern culture is the unprecedented intensification of the power of imagination. Rabbi Sherki analyzes this phenomenon, manifested in art, literature, and most distinctly in cinema and visual media, as a complex dialectical process. On the surface, it appears to be a negative process of sinking into fantasies, often superficial and corrupted. However, from a deeper perspective, based on Rav Kook’s teachings, this is a necessary stage of the “husk preceding the fruit.”

According to Rav Kook, there is a hidden “counsel of God” in history, whose purpose is “to complete the imaginative faculty, because it is a healthy basis for the supernal spirit that will appear upon it.” After many generations in which the power of imagination was suppressed and neglected for fear of deviations, modern culture, through art and media, is intensively developing and empowering the collective imagination. It is preparing the vessel, even if in a raw and chaotic manner, for its future sanctification and transformation into an imagination of holiness, as it was in the original prophetic culture.

The vision of “Pre-Prophetic Cinema” seeks to translate these insights into a creative-practical language. The goal is not to create “religious cinema” in the narrow sense, but to develop a new cinematic language that expresses a prophetic consciousness. This language will be characterized by breaking conventional boundaries, by opening new dimensions of depth and vitality within the frame, and by giving voice and personality to every detail in existence, from the sprouting asphalt to the singing factories.

The transition from “prophecy” to “pre-prophetic cinema” is not just a metaphor, but an indication of a possible change in the medium of revelation. If in the past the primary medium was speech and hearing, in the modern, visual, and experiential era, the new medium may be audio-visual art, whose tools can become theological instruments for expressing prophetic consciousness.

3. Towards Prophetic Art: The Vision of New Hebrew Creation

True creation, according to Orot HaKodesh, is not a product of technique or external talent, but stems directly from the depth of the soul. “It is impossible to stop the creation of one whose soul creates always by its nature.” In the era

of redemption, there is an inner demand for the “redemption of the soulful creation”: to liberate the inner creative power from the shackles of alienation, fear, and exile mentality, and allow it to erupt in its full force.

Future prophecy, then, will not be an archaeological return to ancient prophecy, but a higher and more complex synthesis. It will integrate the analytical wisdom, the Halakhic precision, and the depth of thought accumulated over thousands of years of exile, with the rich, vital, and renewing power of imagination of the modern era. Art, and especially cinema, is the central arena, the spiritual laboratory, where this fateful synthesis can begin to take shape and mature.

Conclusion: The Future of the Prophetic Spirit

The journey of the prophetic spirit, as reflected in the sources examined, is a powerful dialectical journey. It begins with an ancient holistic unity, where all the powers of the soul operated in harmony and the dialogue with the divine was a living reality. It continues through a profound break and fragmentation in exile, a period of divine silence in which the complete consciousness disintegrated into its components—intellect, imagination, and emotion—each operating separately.

Now, with the Return to Zion and the national revival, we stand at the threshold of a new era, a period of renewed and higher synthesis. The vision of the future, arising from this philosophy, is a vision of a renewed Israeli culture, finding its uniqueness and strength not in imitating foreign cultures, but in a renewed deepening of its original prophetic genius. This culture will foster a holistic art, uniting the sacred and the profane, body and soul, intellect and imagination.

It will offer a unique message to itself and to the entire world—the message of listening to the Divine voice walking in every detail of existence, and the message of the ability to turn this listening into a living, active, and world-rectifying creation.

About the Author

Sasha Netzach Agarunov is an Israeli filmmaker, actor, and thinker, and the founder of Pre-Prophetic Cinema (קולנוע קדם נבואי), a cultural and philosophical movement he established in 2015 to renew Jewish and Israeli art from the prophetic roots of Hebrew culture. Born in Baku in 1976 and an immigrant to Israel at seventeen, he is a graduate of the Sam Spiegel Film & Television School in Jerusalem. He won the Ophir Award — the prize of the Israeli Academy of Film and Television — for Best Actor for his leading role in *The Loners* (הבודדים, 2009, dir. Renen Schorr), and received a commendation at the Jerusalem Film Festival. As an actor he has appeared in films by Yossi Madmoni, Gur Bentwich, Tamar Yarom, Arnon Zadok, and Eran Kolirin, and in television series including *Shtisel* and *Srugim*; he has also written and directed short films. He has taught Bible and Jewish thought in the Nativ program and lectured at the Ma'aleh School of Film in Jerusalem, where his courses included "Montage Theory: Between Rav Kook and Eisenstein" and "Midrash and Cinema" — themes that run throughout the present collection.

Identifiers and links
Website — prophetic-culture.com
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Wikidata (author) — wikidata.org/wiki/Q16132655
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